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PREFACE TO THE FOLIO EDITION.

It would be far beyond the limits of the powers of any one individual to attempt to gather together illustrations of the innumerable and ever-varying phases of Ornamental Art. It would be barely possible if undertaken by a government, and even then it would be too voluminous to be generally useful. All, therefore, that I have proposed to myself in forming the collection which I have ventured to call the *Grammar of Ornament*, has been to select a few of the most prominent types in certain styles closely connected with each other, and in which certain general laws appeared to reign independently of the individual peculiarities of each. I have ventured to hope that, in thus bringing into immediate juxtaposition the many forms of beauty which every style of ornament presents, I might aid in arresting that unfortunate tendency of our time to be content with copying, whilst the fashion lasts, the forms peculiar to any bygone age, without attempting to ascertain, generally completely ignoring, the peculiar circumstances which rendered an ornament beautiful, because it was appropriate, and which as expressive of other wants, when thus transplanted, as entirely fails.

It is more than probable that the first result of sending forth to the world

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